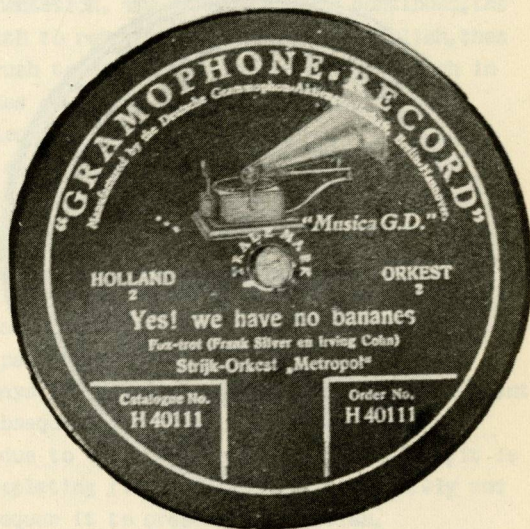
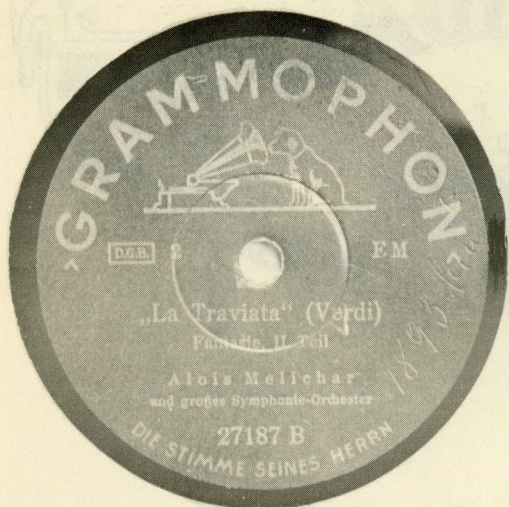




No.38 August 1967





Some while ago we asked for suggestions on cleaning brass or copper horns of phonographs. Several members have now offered suggestions, using various methods. We shall commence with Mr. Bisson's, asking our readers to pay particular attention to his warning about the use of acids and alkalis. Whichever method you try, we suggest that you wear your old clothes;

MR. BISSON'S METHOD

The treatment to be given depends on the design and condition, but the following method should cover all but the worst conditions and is certainly best for ornamented, embossed surfaces.

It is probable that the items look worse than they are. Start by scrubbing with a nail brush (NOT a floor scrubbing brush) and a generous application of detergent and really hot water (rubber gloves will help here). This will remove ordinary dirt, verdigris, and quite a lot of the tarnish or oxide. In some cases, perseverance with this method will completely clean brass or copper items.

If the surface is ornamental or ridged, the use of a brush is essential. For the more stubborn patches use a shake or two of domestic cleaner (e.g. Vim, Ajax, etc.) directly applied on the item with vigorous brushing. Watch the splashes if you are doing this indoors!

Perseverance in this fashion should bring the item up like new, however bad. Rinse thoroughly and carefully. Any powder or cleaner left in the ornamentation will show up white when dry. Dry off and clean with cloth. Finish by using a good quality metal polish, liquid. Again, use a brush where there is ornamentation. The longer this is continued, the better the polish. Now rub off with a clean cloth to remove most of the dirty polish, then completely wash with detergent using a soft brush to remove all traces of the polish in recesses (this again would dry white in any lines or recesses). Rinse thoroughly and finally dry off and polish well with a soft cloth.

I DO NOT recommend the use of strong acids or alkalis. Alkalis will clean off dirt or verdigris, but will blacken the metal. Acids will clean magically, but their action is drastic and unless this is controlled, can damage the item beyond recovery. Strong acids or alkalis are difficult to handle and can be EXTREMELY DANGEROUS IN INEXPERIENCED HANDS. Also, the item may not be entirely of brass or copper, but may have parts of zinc (which is easier to cast) or be soft-soldered, in which case the effect of a strong acid would be DISASTROUS, and at best would blacken any zinc parts or soldered seams.

An initial clean, even a detergent scrub, is always well worthwhile before heavier treatment to show "what's underneath", and may prevent subsequent ruination.

Should the above methods prove unsatisfactory due to very bad condition or corrosion, it is recommended that the item be taken to an electroplating firm, who will clean it safely and thoroughly, and will probably be prepared to lacquer it to preserve the polish.

MY WARNING TO LEAVE ALONE ACIDS AND ALKALIS CANNOT BE EMPHASISED TOO STRONGLY. THE DANGER OF USING THESE AT COMMERCIAL STRENGTH IS VERY REAL, AND EVEN THE SLIGHTEST SPLASH CAN RESULT IN VERY SEVERE BURNS - OR WORSE.

Cut a lemon through and dip the cut surface into salt and rub on to the brass until clean. It is most important to wash the brass clean under a tap, or by the next day it will be green by the action of the acid (salts of lemon).

MR. DALES' METHOD.

If the horns are just plain dirty, try wiping over with ammonia. If however, they are corroded, try wiping over with DILUTE nitric acid, (not forgetting to wear a rubber glove which will wear out in time) and wash off the acid with water immediately it has removed the corrosion. Please remember to use the acid as stated, as some acids will pit the surface of the material. It is advisable to try the acid on some scrap brass before applying to the horns. This method cleans the metal. It does not polish.

MR. GOLDSMITH'S METHOD

To clean badly tarnished brass:- About $\frac{1}{2}$ pint of spirits of salt (hydrochloric acid) from Boots the chemists. Rub on brass approximately 9 square inches at a time with an old tool brush. Wash off with water over a soil drain (sink drain) outside the house, (not a surface drain.) KEEP YOUR HANDS OFF. If necessary, finish off with medium steel wool soaked in Brasso. Any acid, or other stringent preparation, SHOULD NOT BE USED INDOORS.

MR. DALES points out that members should not pour acid down an indoor sink or washbasin, even if the manufacturers call it "stainless steel".

* * * * *

THE HISTORY OF MY COLLECTING by Frank Puls (of Tasmania)

I suppose that the story would begin at Dimbola, a small town in the wheat growing area of the Wimmera in Victoria.

1948 was a very bad time to start the hobby of collecting records. A few records were starting to come over from England. The local E.M.I. factory, although having an impressive catalogue, did not have many in stock at the time.

A little later in the year I was able to purchase an old acoustic gramophone (cabinet type) with about 50 records. Most of these were the light classical types ranging from Marek Weber, the J.H. Squire Celeste Octet, International Concert Orchestra, Light Opera Company, Peter Dawson, and cinema organ solos by Jesse Crawford and Reginald Foort. In later years, as these records wore out, I replaced them with new ones. Although the discs were issued in the early 1930's, many of them survived until the day that all 78's were scrapped (about 1955).

Back to 1948. We found that the tonal qualities of the acoustic gramophone left much to be desired when compared with the same records which we heard on the radio broadcasts, and the intermission music at the local cinema. I had lent the manager of that establishment some of my records, and was much impressed by the electrical reproduction of them.

A little later I bought a Ferrocart Crystal pickup and attached it to the old acoustic gramophone. A rather untidy mass of wires, later, found my records being played through the radio set. As the experiments, at this stage, were incomplete, the un-sound "sound system" frequently broke down at the most awkward times. The unshielded wires, loose wires, would often make their presence known in the middle of a record entertaining visitors. Hum,

crackle, pop, and finally silence would herald an unscheduled intermission while the operator searched through a mass of wires to locate the fault. A little while later, my Mother gave me my first new records - - new pressings of old records, which were, "Air on a G string" (DX.475) and "Intermezzo" (Cavalleria Rusticana) (DX.194). Both of these discs being conducted by Sir Henry Wood. The third record was "Invitation to the waltz" played by the Philadelphia Symphony Orchestra conducted by Leopold Stokowski, (DB3699). I like these so much that I have them still and have many recordings by the same artists, have been added to my collection.

1950 saw me in Melbourne. Records were still hard to get. Secondhand shops like Franklin's and Fowler's in the Eastern Market Building, and from my good friend Mr. John Clements in Collins Street were able to supply me with fairly good copies of discs. As I was collecting mostly classical instrumental and orchestral recordings, I had the field just about to myself. During the next five years, the collection was increased considerably with the addition of such names as Sir Hamilton Harty, Sir Thomas Beecham, Frederick Stock, Bruno Walter, Willem Mengelberg, Leo Blech, Dr. Weissmann, Eugene Ormandy and others. Also instrumentalists like Fritz Kreisler, Yehudi Menuhin, Jascha Heifetz, Mischa Elman, Effrem Zimbalist, and others. These were followed in turn by such others as Caruso, Melba, Galli-Curci, and others of the pre-electric recording era.

About 1954, with microgroove records on the market, well-meaning friends advised me to sell all my "out-of-date" shellac discs, which at this time had increased to 1000. For a time thereafter the market was glutted with old secondhand 78's which other people were discarding in favour of L.P.'s. I decided to retain my collection and add to it when possible. When the old records became in shorter supply the search for new additions to the collection had to be concentrated to the suburbs. The stocks of Mr. Nevin Walker's Vintage Record Shop at 610, High Street, Prahran, Victoria, were a great help in filling many gaps in my record library. The advice of Nevin Walker, Tony Savery, Ben Betts has been of great help to me - my sincere thanks to them all.

In 1967 the collection continues to grow - rather slowly now I am afraid. Only about six additions to it up to the time of writing this, but I will continue my search for old records here in the 'Apple Isle', and wait for the day when I shall unearth a treasure trove of discs and cylinders. In the meantime, my collection of 78's is in storage in various "depots" around Melbourne.

* * * * *

EXPO. '67 - CITY of LONDON STYLE

by George Frow

At last, after many months of preparation and hard work, the doors of the Lecture Hall of Gresham College, in the heart of the City of London, opened at 10.30 on Monday, 31st. July, and the Society's Exhibition had begun, and all those involved knew that success was assured. Not only had a large and comprehensive gathering of phonographs and gramophones of all types been assembled, but these were augmented by photographs, contemporary literature, specialised displays, records and accessories of such a variety and quantity that had never previously been assembled under one roof.

Although this may seem to be a wild boast, there had long been a feeling among some members in the London area that by pooling their collections and with the help of other members and the aid of friends in the industry and public bodies, a chronological history of sound recording and reproduction, with the emphasis on the cylinder and disc record could be displayed that would have appeal to both the specialist and the man in the street.

To set the scene, it should be said that the Lecture Hall is rectangular, spacious and lofty, but the heavy judicial oak panelling and pillars round the walls, and the few ineffective windows tend to make the hall dark, and the visitor entering the main doors at the back of the hall, under the balcony, has a feeling of entering a court room, but this is soon offset by the displays of colourful posters, brightly polished horns, and show cases of phonographic history on view.

The first visitors arrived a few minutes before the official opening time, but by later morning a steady flow came and went, and was maintained for the eleven days of the Exhibition. Around lunchtime the City office clerks added their numbers, and the Society members acting as stewards had their time fully occupied in one of three ways, selling Guides and Society literature at the table by the door, demonstrating various machines, or meeting visitors and answering their many questions.

The visitors were, of course, most anxious to see and hear the machines in action, and usually gathered in manageable numbers. They were amused by the cotton-reel cylinders of the Lioret, awed by the 120 r.p.m. revolutions of the 20-inch Pathéscas they filled the hall with cornet versions of popular ballads of yore, fascinated by the diffused acoustic output of the Lumière pleated diaphragm, and mystified by the Expert gramophone with its elephantine horn, from which volume of sound rather than quality of sound, was expected by the uninitiated. Undoubtedly all were amused and transported, mentally at any rate, back to their childhood by the Edison Bell Picturegram with its moving tableaux synchronised to the nursery story records by the late Harry Hemsley. Many were surprised at the quality and volume emanating from the Opera and other Edison phonographs playing Blue Amberol cylinders.

The Exhibition was arranged in order of dates from the entrance, beginning with a table of Victoriana to induce "atmosphere" (including an aspidistra and a stuffed bird under a glass dome), through the Edison and Berliner developments and the Edwardian era, then passing on to a wide display of Pathé products. (To overseas Members I must explain that "Edwardian era" refers to the reign of King Edward VII, 1902 - 1910.) The Edison Bell Company was well represented by four machines and a display of their early equipment and literature, kindly loaned by Eric Hough, and their original copper recording horn with its basketwork case. Mr. Hough said that the horn was last used to record a Chinese ensemble. A selection of Columbia Graphophones and a battery of G & T 'Monarch' and 'Melba' horn gramophones stood guard at the top corner.

The platform at the top end of the hall was occupied by a display showing the development of office dictating machines from the early 1890's to the very latest, and a dummy of a woman attired in Victorian clothes sat at a desk using a contemporary typewriter and listening through tubes to an office machine of the period. It reminded us that in her day she would more than likely have been referred to as a "lady typewriter!"

From the platform back to the entrance door at the bottom end of the Hall, the display started with the post-1914 era of fine cabinet gramophones, which reach their zenith in the early thirties with the automatic radiogram, but the Expert gramophone with its large horn reminds us that the true enthusiast of the thirties was hard to wean from the acoustic soundbox with its triangular fibre needles. We pass the last of the acoustic cabinet gramophones of 1934, and the first record players for attachment to the radio, and through the blank years of the World War II, to the years of high fidelity, comparing an early domestic wire recorder to the very latest stereophonic tape recorder, and a selection of the present day hi-fi and stereo record players, with their slim lines and engineering precision, their amplifiers and mechanism products of the present day electronic science.

The centre of the Hall was put to full use, being filled with a display of Edison phonographs which were demonstrated regularly. These spanned the period of time from an electric phonograph of c.1893, through the whole gamut to the 1911 'Opera', with a 'standard' L.P. disc phonograph of the later twenties. A collection of coin-slot machines was also featured in the centre of the Hall, with early examples of cylinder and Berliner machines, a French automat, and examples of 78 r.p.m. juke boxes (Wurlitzer) of the thirties. The recent model of a stereo Rockola juke box attracted attention and there was much curiosity to see the interior and selector mechanism in operation. While we are sure that the pioneers might not have appreciated the music which the Rockola purveyed, we feel that they would have approved of the skill devoted to the production of the mechanism.

It is hoped that this account will serve to draw a rough impression of the layout for those unable to get to the Exhibition, including two cases in the Hall centre, devoted to, respectively, music hall records combined with miniature and toy gramophones, and a fine collection of rare operatic records, covers, programmes and photographs.

In spite of distances involved, we were delighted to welcome members and friends from Denmark, France, Germany, Holland, Ireland, Scotland, Switzerland, as well as from various parts of England and Wales. We hope that we did our best to make their journey worthwhile. Those of us who were most involved in running the Exhibition found so often, that, from the moment of stepping into the Hall, we met a continuous succession of interesting people, members, experts in one or other field, and foreign visitors, not excepting press representatives (including one from Poland whose newspaper we still await anxiously even though we may only be able to read the words most looking like gramophone and phonograph!) and B.B.C. reporters with portable Uher tape-recorders, and it was often impossible to spend more than a few minutes with each. Several had made long journeys because they had heard about our Exhibition on the radio or television or in the press, and wanted to shed the years to their younger days when "we always had a phonograph like this at home." We met those whose connections went back to the early days of the Industry, a lady whose father was Trevor Williams the first chairman of the Gramophone Company in 1899; we met a sprightly gentleman of 86 who assisted the Short Brothers in their ballooning days before they turned to making aeroplanes, and who knew Colonel Gouraud and his family, and whose reminiscences we hope will appear in a future issue of the HILLDALE NEWS.

On Saturday when the City goes to sleep for the weekend, and the few people normally seen in the streets are on essential services, our Members and enthusiastic friends arrived

in large numbers. Among those, we were most happy to welcome three generations of the Hough family, led by Mrs. Tom Hough, active in her middle eighties, and brimming over with reminiscences of life at the Edison Bell studios at the turn of the century and after. With her came her twin sons Harold and Ernest, both of whom went into the family business in the late twenties, and we were most happy to show them and their families that the name Edison Bell is not forgotten by the Society, in fact many of our senior members were their regular customers in the years before the World War I. We were able to show them not only the Picturegram, but the 1909 Primaphone, with its unique telescopic tone arm and enclosed horn with folding extension petals.

In retrospect the Society can be well-pleased with its efforts. It certainly can mount an Exhibition second to none, in fact many of the smaller exhibits were taken to the Hall and never shown due to insufficient display cases or suitable space, and there would have been no difficulty in filling an area half as great again without repetition. All our visitors appeared to be favourably impressed, and many expressed their appreciation for the work that had gone into the Exhibition.

As Chairman, I would like to extend my grateful thanks to all who worked so hard to achieve this success, to our Secretary, Ernie Bayly who by his efforts with ink and paper produced the Guides and other literature to ensure our solvency, and who was the "advance party" at the Hall to receive exhibits, and who saw it through every day until it was all safely packed away again, and who missed so many lunches in welcoming our visitors: to Alan Goldsmith who attended so regularly and acted as "rear party" to see the hi-fi section safely away, and who made a solo performance on the Society's behalf at Independent Television Studios: to our President Major Gerry Annand and to Sydney Carter, both of whom came in almost daily to play cylinder recitals and answer queries: to John Carreck who conceived the whole layout and supervised its setting-up with his wife Marjorie, having pulled so many strings behind the scenes: to Geoff Loynes who contributed so many fine exhibits and took on the transport responsibility of so much of the material. We are greatly indebted to country members Tony Besford, Harry Plunkett and Edward Murray-Harvey who came from Norfolk to bring their exhibits with them and to act as stewards, and to all those London Members who displayed their treasures and gave up some of their holidays to act as stewards. At various times I recall having seen behind the 'sales & information' table, G. Bromly, P. Curry, R. Duke, G. Walter, R. Smith, O. Waite, and H. P. Bailey (of Newcastle) - I may not have seen you all, but we are grateful to you. We must not forget, too, the support that Donald Aldous gave us in coaxing manufacturers to contribute expensive material to the hi-fi section. Carol de Coverley contributed to the security by making us excellent posts for cordoning the exposed exhibits from over-curious visitors, and we are thankful to his efforts and to the constant vigilance of the stewards that nothing appears to be missing from any of the exhibits.

The Society is proud of you all, and extends a sincere thanks for all your hard work. The Exhibition will be talked about in gramophone circles for many years to come, and is a high achievement in the annals of the Society.

Some observations by Ernie Bayly

A coherent history of this minor company still remains impossible, but it is surprising how various small pieces of 'evidence' come to hand, making the picture clearer. Recently I have had the loan of two little catalogues from Mrs. Poole, the daughter of Mr. John Pidoux the famous banjoist who made many records. On the following pages we reproduce the 1904 catalogue. The other I borrowed was that of 1903. The company issuing Pioneer cylinders was Messrs. Luceck and Packman and this information is included in the spoken announcements on the cylinders I possess. These are brown wax cylinders which play at around 100 r.p.m. The boxes are covered in a plain dark blue paper with a label (like that on page 48 of June, 1966 HILLDALE NEWS), on the lid. For the reprint volume of HILLDALE NEWS 1 - 12, Mr. Besford drew us another label showing that Luceck and Packman were "Dealers in phonographs, talking machines and supplies" at 149-153, Roseberry Avenue, London, E.C. (This is near the Sadlers Wells Theatre). The 1903 catalogue gives their address as 82, Uxbridge Road London, W. You will notice that the 1904 catalogue gives no postal address. You will notice that the 1904 catalogue refers to 'high speed cylinders' and 'jet black blanks'. Mr. Besford has a Pioneer black wax gold moulded two-minute cylinder, and its box-label is also shown on page 48 of HILLDALE NEWS for June, 1966. The 1903 catalogue has a certain number of cylinders listed with an asterisk by the number to indicate 'high speed'. By this we understand 160 r.p.m. which Edison and other major companies had adopted as 'standard'. We can conclude that 1903 saw the beginning of the change from brown to black wax by Pioneer which was completed in 1904, if we can believe the catalogues. BUT, some of the selections shown in 1903 to be slow-speed (presumably brown wax) are shown as high-speed in the 1904 catalogue. We wonder if these titles were re-made for the new speed. Evidence suggests it. Some of the slow-speed selections were not shown in the 1904 catalogue, so may be thought to have been deleted then. It is obvious that the company used a block-numbering system but by comparing the two catalogues, we find that there are some "missing numbers", indicating that there was also at least a 1902 catalogue, some of whose numbers were deleted in 1903. That is the evidence to date. We should now like definite information on when the first and last cylinders were issued by Pioneer. All of the pages of the 1904 are reprinted in the pages of this magazine. The front cover, although one side was blank, counted as pages one and two. To economise in space, the title page is printed near the last with page eighteen separating. If any Member finds that he has a PIONEER cylinder of any sort not listed here, I should be grateful to have details so that we may add to the story.

1903 Pioneer cylinders not included in the 1904 catalogue.

<u>Pioneer Military Band</u>	<u>Mr. S.S. Weeks</u>	<u>Mr. Parke Hunter</u>
3 Birthday March	(mandoline solos)	(banjo solos)
8 Boston Belle Schottische	120 Whistling Rufus	162 Coon Song Melody
15 Kaiser Frederick March	121 Soldiers in the Park	163 Maple Leaf
16 Dolly Gray, march	122 Washington Post March	164 Oceanic March
19 Cotton Blossoms March	123 Hungarian Dance	165 El Capitan
20 Beaufort (with bugle calls)	124 Handicap March	166 Smokey Mokes
21 Faust Waltz	125 A Georgia Camp Meeting	167 Fun on the Wabash
29 Last Stand, march	126 Poet & peasant ov.	168 Stars and Stripes
30 Viscount Nelson march	127 Danube Waves waltz	170 Narcissus
31 Amoureuse Waltz	128 Medley of Popular Airs.	171 Jolly Darkies
32 Kaiser William March	129 Concert Mazurka	172 Jolly Chinee
46 Night Alarm	130 Concert Polka	173 Darkies' Dawn
47 Happy Darkies	131 Laburnum Gavotte	174 White Coons
		175 Queen of the Burlesque

Jet Black Blanks. Standard and Concert Grand.

These Blanks are our own manufacture, and are, we believe, the only British Blanks on the Market. They are vastly superior to most of the foreign blanks hitherto offered to the trade both in quality and finish. They are a bright brilliant black with a glossy surface, equal to that of the most finely polished Jet, and in this respect they present a striking contrast to the dirty brown or mud coloured article of foreign manufacture. Their chief merit, however, lies in the fact that they are of exactly the right degree of hardness necessary to the production of a perfect duplicated record.

How to Order.

State how goods are to be forwarded—whether by rail, etc. If this is not done, we use our own judgment.

Send full amount of cash with order including postage, if records are to be sent by post.

Designate selections by their NUMBERS ONLY.

DO NOT send in this booklet with numbers marked, but retain it for reference.

Write the numbers selected on your order.

Always make a "SECOND CHOICE" selection in case any records in "first choice" are temporarily out of stock. It is impossible to avoid occasionally running out of certain selections.

Prices.

(Post Free).

Grand Records	...	each	5	0
" Blanks	...	"	3	0
Small (or Standard Size)	"	"	1	3
" " Blanks	"	"	0	9

"Pioneer" Records. (HIGH SPEED).

"PIONEER" RECORDS are steadily building up a high reputation, and are rapidly coming to the front. They are a revelation in the science of sound reproduction. Recent experiments have resulted in some wonderful improvements, and our latest records are now manufactured by a special secret process—entirely new. The absence of all metallic harshness and nasal twang are distinct features, which, in conjunction with their great volume sweetness, and purity of tone, render "PIONEER" Records so deservedly popular.

The material used in the manufacture of our cylinders is the best that money can buy, and no expense has been spared in turning out an "honest" record.

The phenomenal success of these records has led to the enlargement of our factory, and the increased facilities will, it is hoped, enable it now to keep pace with orders.

All cylinders produced by us fit any Edison or other Phonograph or Graphophone.

Royal Military Band.

MARCHES.

- 1 Double Eagle
- 2 El Capitan
- 5 Stars and Stripes for Ever
- 6 Austria
- 7 Washington Post
- 17 King Cotton
- 18 Under the Banner of Victory
- 25 With Sword and Lance
- 35 Frangosa
- 36 Invincible Eagle
- 51 Thunderer
- 52 Imperial Edward
- 53 Italian Tattoo
- 54 Soldiers in the Park
- 55 Le Père la Victoire
- 56 Americaine
- 57 Bacchus
- 58 Sons of the Brave
- 59 Cecil Two Step
- 60 Boys of the Old Brigade
- 61 Liberty Bell
- 62 Lorraine
- 63 The Charlatan
- 64 Hoch, Hapsburg
- 65 The Favourite Regiment
- 66 The Queen's Guard
- 67 Anniversary
- 68 Forward, Volunteers
- 69 Forward March
- 70 The Attack March
- 71 Jack Tar March. (Written specially for the Union Jack Club by Sousa)

BANDS—continued.

and played at the Royal Albert Hall by the massed band of the Guards.)

72 Grand March from Tannhauser

WALTZES.

- 11 Blue Danube
 - 12 Jolly Fellows
- Synopsis*—The Jolly Fellows meet at a Ball—Having partaken very copiously of Refreshments, they roll home together after the Ball whistling the refrain of a popular Waltz—Four o'clock strikes from a neighbouring Belfrey—A Cock crows to herald the approach of Dawn—The Jolly Fellows hurry to their Homes.
- 37 Santiago
 - 601 Over the Waves
 - 602 Estudiantina
 - 603 Marguerite (*Faust*)
 - 604 My Dream
 - 605 Danube Waves
 - 606 Valse Bleue
 - 607 Casino Tanze

OVERTURES.

- 651 Light Cavalry
- 652 William Tell
- 653 Post and Peasant
- 654 Bohemian Girl

SELECTIONS.

- 801 Introduction, 3rd Act of Lohengrin
- 802 Country Girl, Ia (introducing 'Yo ho, Little Girls, Yo ho!' and Waltz)
- 803 Country Girl, II. (introducing 'The Pink Hungarian Band' and 'The Rajah of Bhong')

BANDS—continued—SELECTIONS.

- 804 Country Girl, I. (introducing 'Under the Deodar' & 'Two little chicks')
- 805 Toreador, I. (introducing 'When marry Amelia' and Waltz)
- 806 Archie (*Toreador*)
- 808 Belle of New York, I. (introducing 'La Belle Parisienne' and Dance)
- 809 Belle of New York, II. (introducing 'When we are married' and 'On the beach at Narragansett')
- 810 Geisha, I. (introducing 'The Interfering Parrot,' 'A Geisha's Life,' and 'Love, Love')
- 811 Geisha, II. (introducing 'Obon Kina' and 'The Amorous Goldfish')
- 812 Mikado, I. (introducing Song and Chorus—'Nanki Poo' and 'A Wandering Minstrel I')
- 813 Mikado, II. (introducing Finale, Act II. 'I'm going to marry Yum-yum,' &c.)
- 814 Mikado, III. (introducing 'The Flowers that bloom in the Spring' and Madrigal)
- 815 Floradora, I. (introducing 'Come and see our Island' and 'The Silver Star of Love')
- 816 Floradora, II. (introducing 'The Shade of the Palm')
- 817 Ruzaway Girl, I. (introducing 'Barcelona' and 'The boy guessed right')

BANDS--continued--SELECTIONS.

- 818 Runaway Girl, II. (introducing 'The Piccininnies' and 'Sea-girl land of my home')
 819 San Toy, I. (introducing 'Chinese Soje-man' and Finale)
 820 San Toy, II. (introducing 'The Little China Maid' and 'Samsee Gamsee')
 821 San Toy III (introducing 'Passenul--Trixie'--and 'Six Little Wives')
 822 Gondoliers, I. (introducing 'Don Alhambra' and Chorus and Dance, Act II.)
 823 Gondoliers, II. (introducing Introduction, Act I and Gavotte
 824 'The Duchess of Dantzic' (introducing 'Dance Fricassees, Soldiers' Chorus, and Finale Act I.)
 825 Overture to William Tell (Pastorale.)

MISCELLANEOUS.

- 4 'Ooon Band Contest
 13 Whistling Rufus
 28 Honeysuckle and the Bee
 44 Down South
 48 Brooklyn Cake Walk
 100 Queen of the Earth (Cornet Solo with band accompaniment)
 101 Killarney (Cornet Solo with band accompaniment)
 701 The Marsellaise
 702 The Russian Hymn

MISCELLANEOUS--continued.

- 703 Boston Tea Party
 704 The Austrian Hymn
 705 La Gazrine Mazurka
 706 Torch Dance
 707 Morris Dance
 708 Shepherd's Dance
 709 Intermeezzo (*Cavalieria Rusticana*)
 710 Warblers' Serenade
 711 Scotch Airs
 714 Barn Dance Iola
 715 Soldiers' Chorus (*Faunt*)
 716 Star of Eve (Trombone Solo with band accompaniment) (*Tamkauer*)
 717 Toreador Song (*Carmen*)
 718 Onward Christian Soldiers
 719 La Mousme
 720 Wren (Piccolo Solo with band accompaniment)
 721 Hiawatha
 722 Forge in the Forest (Descriptive)
 723 Clowns' Polka (Descriptive)

PICCOLO SOLOS

By Mr. P. J. Packman.

- 140 Japanese Polka
 141 Austria March
 By Mr. James Wilcocke.
 142 Sylvia
 144 The Wren Polka
 146 Break o' Morn
 147 Danse de Sautys
 148 Silver Birds
 149 Echoes of the Forest

PICCOLO DUET

By Messrs. Nisbet & Packman.

- 156 'Inseparables' Polka.

FLUTE SOLO.

- 157 Alice Where Art Thou? (with variations)

ZITHER BANJO SOLOS

By Mr. John Pldoux.

- 185 The Stars and Stripes for Ever
 186 King Cotton
 187 Hardicap March
 188 Queen of the Burlesque
 189 Queen of Diamonds
 190 Ooonland Memories
 191 Dinah's Wedding
 192 The Jester's Parade
 193 Moequito Parade
 194 Hot Corn Medley
 195 Whistling Rufus
 196 Jolly Chinese

CONCERTINA SOLO.

By Mr. Charles E. Corkett.

- *228 Killarney.

CONCERTINA DUETS.

By the Bros. Corkett.

- 222 "Pioneer" Schottische
 224 Belphegor March
 225 England for ever March
 226 Sword and Lance March
 227 Pioneer March
 228 Honeymoon March
 229 Bird and the Brook Medley
 230 Pioneer Waltz

SONGS—Comic—

By Mr. Fred T. Daniels.

- 150 The Waiter (Dan Leno)
 151 The Huntsman "
 152 The Jap "
 153 Mrs. Kelly "
 154 Swimming Master "
 155 Recruiting Sergeant "
 156 Our Stores "
 157 The Beefsteak "
 158 Courting the Widow "
 159 The Plumber "
 160 Have it over your side, Lucy
 161 Mrs. Carter (Gus Elen)
 162 Buying a House (Dan Leno)
 163 Oh, will he?
 164 Duties of a wife
 165 Salvage Man (Dan Leno)
 167 When Father Laid the Carpet on the Stairs
 169 The Piano Tuner (George Robey)
 171 It's done before you know where you are
 172 Hurrah for a country life
 173 I've got something to be thankful for
 174 Mary was a Housemaid
 175 "Drink," by a party who has had some
 176 The Horse the Missis dries the clothes on
 177 Let go, Eliza
 179 A Nice Quiet Day
 180 The Bassoon
 181 That's where She sits all day

SONGS—Comic—Continued.

- 282 Fol the rol lol
 283 Merriest Man Alive (Laughing)
 284 How we Laugh ("Chinese
 285 That Happy Land ("Chinese
 Honeymoon")
 287 Adverts
 288 The Runaway Motor Car ("Little
 Thomas")
 289 Oh, Flo
 290 Oh, the Business (Harry Randall)
 291 The Lecturer (Dan Leno)
 292 "Rip Van Winkle"
 293 You will excuse me, won't you
 294 I want to go to Morrow
 295 Oliver Cromwell (George Robey)
 296 The Railway Porter
 297 The Lighthouse Keeper (T. E.
 Duvville)
 298 'Arry, 'Arry, 'Arry Alec Hurley)
 Varmer Giles
 300 Mr. Knick-Knock
 301 Whoa! Back Pedal (T. E. Duvville)
 302 Oh, be careful
 303 Girls I have met
 304 Love, Marriage, and Divorce
 G. Knowles)
 305 The Happy Family
 306 The Best Dressed Girl
 307 I've brought the coal (Gus Elen)
 308 Muvver's Nursery Rhymes
 309 W-O-M-A-N Woman (George
 Lashwood)
 310 Who is it? Man, said the Woman
 311 Clever Mr. Green

SONGS—Comic—Continued.

- 312 The Bootmaker
 313 My Flo from Pimlico
 314 There's a Girl wanted there
 Sung by Mr. Harry Leonie.
 1601 Good Old Joe (Drury Lane Pantomime)
 1602 There is Music in the Air (Ditto)
 1603 I Never Stopped Running till I Got Home (Ditto)
 1604 When the Band Begins to Play (Ditto)
 1605 Little Yellow Bird (Ditto)
 1606 Just Like the Ivy
 1607 What is the use of Loving a Girl
 1608 Hanging 'Em Out to Dry
 1609 Mr. Dooley
 1610 Play that Melody Again
 1611 Mollie, the Marchioness ("Country Girl")
 1612 Under the Bamboo Tree ("Girl from Kay's")
 1613 The Pledge of a Britisher
 1614 Somebody's Sailor Boy
 1615 Hiawatha
 1616 Rags (Pantomime)
 1617 Bedella (Orchid)
 1618 My Cosy Corner Girl (Earl and the Girl)
 1619 His Day's Work was Done (Drury Lane Pantomime)
 1620 Kate Carney's Mouth Organ Brigade
 1621 Pansy Faces

SONGS—Comic—continued.

1622 Three is jolly fine Company
(Arthur Leonard)

1623 I've waitin' for you Josie

COON SONGS

By Mr. Cantrell.

356 The Girl I loved in Sunny
Tennessee

1301 New Coon done gone

1302 Bill Bailey

1323 I'll make that Black Girl mine

1304 Goo Goo Eyes

By Mr. Will C. Jones.

1300 Alabama Coon

1305 Coal Black Lady

1306 Is yer Mammy always with you?

1307 I can't think of nothing else but
you

1308 Dinah

1309 Honolulu Lady

1310 Love me just a little, Sue

1311 Mammy's Carolina Twins

1312 Mammy's Pumpkin-coloured Coon

VOCAL QUARTETTES

by "Pioneer Quartette."

1250 Kentucky Home

1251 Coon Song Medley

1252 Rocky Road

1253 Cornfield Medley

1254 Sweet and Low

1255 Killarney

1256 The Gawine Back to Dixie

1257 Annie Laurie

VOCAL QUARTETTE—Continued.

1258 Reception Medley

1259 Farmyard Medley

1260 Sally in our Alley

1261 Nearer my God to Thee

1262 While Shepherds Watched

SONGS—Sentimental—Baritone,

by Mr. Robert Arnold.

278 Lads in Navy Blue

404 Genevieve

409 Queen of the Earth

412 Come back to Erin

413 Killarney

417 I want to see the Dear Old Home
again

418 Good-bye, Mignonette

419 The Blind Boy

432 Good-bye Dolly Gray

435 In Old Madrid

436 Tommy Atkins

437 What will you lend on my Dolly

438 Sweet Suzanne

439 Sons of the Sea

440 Sons of the Empire

443 Come back, Ashore

444 No girl like your own girl

445 I'll love you in the same old way

448 Star of my Soul

449 Garden of Sleep

451 Because I love you

452 His Majesty the King

458 For King and Country

454 Jacks the Boy

472 She is a sensible girl

474 Dear Heart

477 Skylark

478 Sail Away

479 Athore

480 Daddy

481 My heart is your heart

488 Ora Pro Nobis

SONGS Sentimental—Tenor.

By Mr. Dave Carter.

1051 Come back to Erin

1052 Genevieve

1053 Sally in our Alley

1054 Idle Dreams

1055 Killarney

1056 Annie Laurie

1057 Dear Heart

1058 My love's the same

1059 Good-bye, Mignonette

By Mr. Festin Davies. Tenor.

400 A May Morning

401 The Flight of Ages (*Fred. Bavan*)

402 The Star of Bethlehem (*Stephen Adams*)

403 The Holy City (*Stephen Adams*)

405 Let me like a soldier fall (*Maritana*)

407 The Lost Chord (*Arthur Sullivan*)

414 Rocked in the Cradle of the Deep

421 For all Eternity

1424 The Song that Reached my Heart

1060 I'll sing thee Songs of Araby

1062 My First Love (*Irish Song*)

1063 You had better ask me (*Irish Song*)

1064 The Last Watch

CATALOGUE.

Pioneer Records



SEE THAT EVERY LABEL BEARS
THE REGISTERED DESIGN.

SPEAK . . .
FOR . . .
THEMSELVES.



1904.

18

Sacred.

- 455 Abide with me (with organ accompaniment)
- 530 Nearer, my God, to Thee (")
- 1061 Where is my Wandering Boy Tonight (with organ accompaniment)

PIANOFORTE SOLOS

By Mr. Harold Weld.

- 500 Snow Queen Barn Dance
- 501 Harvest " "
- 502 Toreador Waltz
- 503 Directorate March
- 504 In the Chapel

"PIONEER" RECORDS

1904.

PIONEER CYLINDERS (continued)PIONEER MILITARY BAND

49 In Coonland
102 Love's Old Sweet Song
(with cornet solo)
105 For all eternity
(with cornet solo)

MR. CHARLES MEIER

183 Simple Aveu
184 The Broken Melody

MR. WILL C. JONES duet
MR. DAVE CARTER

*1200 Larboard Watch

MISS E. MEIER

210 Medley (bell solo)
220 Yankee Doodle (xylophone solo)
221 Last Rose of summer (xylophone)

Coon Songs (with mandoline & banjo accompaniment) by MESSRS. CANTRELL & WILLIAMS

350 Tapoca 351 New Coon done gone 352 New Coon in Town
354 All coons look alike to me 355 Billy hab a dip 357 My Old Kentucky Home.

MR. ROBERT ARNOLD baritone

420 My Sweetheart when a boy 433 Sunflower & the sun 446 In friendship's name
422 When all was young (Faust) 434 She wore a wreath of roses 447 Jovial Monk
423 Kitty Malone 441 Violets 450 Old folks at home
431 Honeysuckle and the bee 442 Everybody loves you 473 The dear homeland
476 Bedouin love song

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THE LABELS ON MY RECORDS No. 2. Continued from page 148.

The Hollandia-Parlophon was a subsidiary of the German Parlophon and appeared a short time after the commencement of record manufacture by the Carl Lindström Gesellschaft, formerly at Berlin. Britannic claimed British manufacture and was issued in 1913-14. Millophone was from 1908 to about 1914. It appeared in two designs: green and gold (as illustrated) and a red and gold "Celebrity Record", without the gramophone.

References. "65 Jahre Deutsche Grammophon Gesellschaft 1898-1963"; Roland Gelatt "The Fabulous Phonograph"; Walter Haas & Ulrich Klever "Die Stimme Seines Herrn"; Oliver Read & Walter Welch; "From Tinfoil to Stereo" and our member Mr. Frank Pedersen.

* * * * *

CORRECTION. We apologise that our President, Gerry Annand did not receive full credit in our Guide to our recent Exhibition. We in the Society know what help he gives us continually, but more important, he was the pioneer of cylinder listing and research in post-war years and together with Sydney Carter and on his own the world famous lists are a part of the documentation of the history of recording.

* * * * *

HELP REQUIREDHELP REQUIRED.

I am compiling a list of the Edison Concert-sized (5" diameter) cylinders and would be very grateful if members can assist me fill the gaps. This series was issued 1899 - 1901. I need information on these numbers: - 13. 21. 62 to 83 inclusive. 131 to 137 inclusive. 143. 144. 145. 148. 155. 166. 169. 180. 181. 182. 183. 211. 238. 239. 240. 241. 253. 254. 277. 284. 285. 286. 287. 299. 300. 301. 304. 315. 316. 318. 319. 320. 330. 345. 408. 432. 453. 454. 501. 550. 568. 11061. I hope that it will be possible to complete this listing soon so that it may be published by the Society.

Peter C. Betz. [REDACTED] Albany, New York 12206, U.S.A.

* * * * *

THANK YOU to Members - Martin Smith who had a notice of our Exhibition printed on the London Transport notices, giving us much free advertising on Underground Stations, bus stops, et alia.

John Henshall and Friend, and Dennis Harbour who spent much time at the Exhibition with cameras and lights ensuring that we had a pictorial record. We are sorry to hear that Dennis has been very unwell in hospital since & may need an operation. We hope that he will soon be restored to full health. We shall give you a selection from their work in the next issue of the magazine. They will have additional photographs for sale.

A.G.M. The A.G.M. of the Society will be held on 10th. October at the Horse & Groom.

ACKNOWLEDGEMENTS

The Society wishes to acknowledge assistance in the preparation of our Exhibition from:-

The Gresham Committee and its officers and staff, particularly Mr. B. Collyer

Electrical & Musical Industries Ltd., Hayes, Middlesex.

Thomas A. Edison Ltd., London.

Edison Voicewriter Service, Dictating & Audio Service Ltd., London.

The Science Museum, London.

London Museum, Kensington Palace.

Kodak Museum, Kodak Ltd., Harrow, Middlesex.

Dartford Borough Museum, Kent.

Eric Hough, Esq.

The Dictaphone Company Ltd., London.

L. Huckstep, Esq.

La Phonothèque Nationale, Paris.

Ruffler & Walker Ltd., London.

Nationaldiskoteket, Copenhagen.

The British Institute of Recorded Sound.

S. O. Miebs, Esq.

Paxton Brothers (Southern) Ltd., Sunley-on-Thames & Southampton.

"Where" Electronic Stencils, Ringwood, Hampshire.

Members of the Society.

We thank Decca Records Ltd for allowing a party of Members to visit their factory at New Malden during the Exhibition, particularly Mr. Bridges who conducted the tour so ably.

* * * * *

AN EVENING WITH THE ROYAL BALLET

by Gerry Annand

During the month of April 1967, the Baker Street Station News Theatre, devoted the whole of its programmes to the presentation of ballet filmed in colour at Covent Garden, produced by Anthony Havelock-Allan and directed by Anthony Asquith and Anthony Havelock-Allan.

SYNOPSIS. Big things have small beginnings. The world-famous Royal Ballet Company, whose President is H.R.H. The Princess Margaret, is now a box office attraction all over the world. It actually started some thirty years ago as a small group of dancers (six girls and their teacher) who presented occasional ballets to vary and supplement the diet of Shakespeare offered by the Sadlers Wells Theatre in Islington, London. The teacher of these girls was an extraordinary indomitable young Irishwoman named Ninette de Valois.

From these small, humble beginnings, British Ballet, helped along by hard work, and devoted talents such as those of Sir Frederick Ashton, their present Director, grew and flourished.

By the beginning of World War II, the Sadlers Wells Ballet, as it was now called, was a firmly established attraction with its own theatre, ballet school, and a galaxy of stars, among them Margot Fonteyn and Robert Helpmann.

But it was the war-time ballet boom, rising to an almost hysterical climax in the immediate post-war years, which made the public, as a whole generally rather philistine in these matters, ballet conscious, and gave dancers like Margot Fonteyn, Beryl Grey and Moira

Shearer, the status of national heroines.

The hysteria has gone, leaving the ballet, dignified in 1956 by the appellation Royal into the status of a national institution firmly anchored in the cultural stream, not only of its native Britain, but of the world.

-to be continued-

* * * * *

BOOK REVIEW

KNAURS WELTGESCHICHTE DER SCHALLPLATTE by CURT RIESS

(Knaurs Worldhistory of the record)

448 pages. (in German)

published by Droemersch Verlaganstalt A.G. Zurich, Switzerland.

Unknown to each other, both Mr. Jansen and Mr. Keessen of Holland sent reviews of this book. Mr. Keessen writes:-

Recent years have seen the publication of some fine books regarding the 'talking machine', such as "From Tinfoil to Stereo" by Oliver Read & Walter Welch and "The Fabulous Phonograph" by Roland Gelatt. The former excelled with its technical detail.

It may be considered a lack that the more technical aspects of the history have been neglected, however, there are compensations.

The author of this book has woven his story in the light of the important facts of the events of politics, culture and science contemporary with each stage of the 'talking machine' the subject matter having been gathered in such a way as to enthrall me as when reading a thrilling novel.

Books in the past have tended to emphasise the events of America, whereas Herr Riess gives full note of Europe, particularly Germany, but without discrimination against other lands. He mentions Edison, Berliner, Johnson, the Pathé Frères, Sir Louis Sterling, Caruso, Tauber & Joseph Schmidt.

If one is able to "read" only the pictures, their number of 150 makes the book a valuable acquisition.

The last chapter shows us the industry in the eastern European countries, about which little is known by most of us. All in all, a work worthy of a place beside the above mentioned two on your bookshelf.

Herr Riess is German and began his journalistic career in Berlin. In 1933 he took refuge in America but now lives in Switzerland. He has gained a high reputation with his publications about films.

Mr. Jansen writes:-

Last year saw the publication of a book on a subject which is dear to us all. It is 'Knaurs Weltgeschichte der Schallplatte' written by Curt Riess whose name will be known to lovers of films pre-World War II for his good book on the history of the German film industry, "Das gab's nur einmal".

This book on records looks just fine. It has 150 pictures of which the greater part were new to me, as they concerned subjects of German origin. It is a rather voluminous book of 448 pages. It is a great pity that only about one third are devoted to the old history of the gramophone, and gramophone companies. Although there are a great many mistakes and omissions in this part, we can be pleased with this book as it is so pleasant to read. Curt Riess has an interesting way of describing the historical background of the periods in

which new inventions occurred. He is a good storyteller, which I think is important. In my opinion there is only one other book which is nice to read: 'The Fabulous Phonograph' by Roland Gelatt.

The greater part of this book concerns the performing artists, of whom fine photographs printed. As I am no authority on this subject, it is difficult to state whether the author makes mistakes, but I fear that it will be the same as the section on the old 'talking machines': a fine story but with many minor mistakes and omissions.

On the whole I can recommend this book. It has fine pictures and is well written, has a good bibliography and it has a good lay-out. In Holland it cost me the equivalent of £2-14s.

I must make it clear that the book is in German and although many of you may not speak the language it is worthwhile having for the pictures.

THUMB NAIL SKETCHES

by TYN PHOIL

No. 30 Edison Blue Amberol 1764

"Stradella Overture" (F. von Flotow)

played by The Edison Concert Band

conducted by Frederick W. Ecke

Friedrich von Flotow was born in Meeleburg on 27th April, 1812 and died at Darmstadt in 1883. After studying composition at Paris from 1827, under Reicha, the July Revolution, 1830, caused him to retreat to Mecklenburg, where he wrote two small works, "Pierre et Catherine" (privately performed in 1831) and "Die Bergknappen" (1835). Returning to Paris, he presented "Seraphine" "Rob Roy" and "Le Naufrage de la Méduse", the latter being his first real success. "Stradella", rewritten from a one act piece, was first performed in Paris in 1837. This opera and "Martha" (Vienna, 1847), despite a dismal prophesy that they would fail, still find a place in the concert repertoire.

Flotow studied as a recreation and his music is distinguished by excessive lightness, constant readiness of invention and a profusion of melody. This overture in the capable hands of the Edison Concert Band, shows these characteristics clearly.

CONCERNING TRUCKS by JOHN CARTER

I found the illustrations in the Hillandale News No. 37 of various delivery vans most interesting, for automobiles are also a great interest of mine, especially vintage American. I think that the vehicle in the first illustration with the lettering "Velvet Face" is a British made ADAMS, circa 1906-10. The photo showing delivery vans at the back of the factory is most interesting. The vans at the front are Ford T trucks with brass radiators (Brass -Rad T's) of which production ceased around 1916, so would have been several years old when the photo was taken. There is an Austin Seven van at the rear; a model which would have been new then. The two larger lorries at the back could be World War I Leylands with solid tyres, possibly formerly used by the Royal Flying Corps.

(Editor's note: I assume that the later set of pictures illustrating 'The Story of Edison Bell' would have been taken in 1924. The early ones were pre-1910).

PET'S CORNER. Friend: "How long a holiday did you have?"

Wife: (Gleefully), "Oh! About 33 meals!"

"A Spirit Makes a Gramophone Record"

During the early 1930's when this country was in the midst of an economic depression the record companies set to work to devise all sorts of novelty and unusual records which it was hoped would bring the record buyers into the shops. One of the most active in this field was Columbia who produced a large number of unusual discs, a few of which are still of very great interest to the collector today.

In January 1931 Mrs. Louisa Ann Meurig Morris began a series of 'sermons' on Sunday evenings at the 'Fortune Theatre', London, which consisted of a Trance Address delivered through her by her spirit guide 'Power'. These 'services' attracted a great deal of attention and at the suggestion of Mr. Lawrence Cowen, who promoted the meetings at the 'Fortune', on 20th. March, 1931, the enterprising Columbia Company made a recording of Mrs. Meurig Morris delivering a Trance Address before an audience at the Petty France Studios in London.

Herbert Ridout (of Columbia) writing some twelve years later in 'The Gramophone' states that "every precaution was taken by both the promoters and ourselves to prevent any possible fraud or trickery".

The recording was made directly on to wax blanks and before the session commenced these were autographed by two independent witnesses. These signatures can be seen clearly beneath the label of the finished disc. It was arranged that when all was ready in the recording room they would commence the recording without giving any signal to the medium, 'Power', speaking through Mrs. Meurig Morris would choose the right moment to begin to speak, stop at the end of the first wax and continue as soon as the cutter was in action for the second. The microphone was placed in the centre of the room, in front of it was a chair for the medium. Before the recording began Mr. Ernest W. Cates (President of the International Spiritualists' Federation) gave a brief account of what was expected to happen. The recording opened with a prayer uttered in a 'sweet frail voice' presumably Mrs. Meurig Morris's normal delivery. The audience then sang 'Abide with Me' (not included on the disc) during which time she went into a trance which was followed by the deep bass tones of 'Power' speaking through the throat of the medium.

A full description of the circumstances in which Mrs. Meurig Morris made the record was printed in a leaflet and published in 1931 by 'Two Worlds', 18, Corporation Street, Manchester. I have been unable to inspect a copy of this document, however, a notice of the incident, published at the time quite clearly states that just before 'Power' began to speak one of the onlookers said to the medium, 'Don't be nervy, wait for the signal'. At that time the microphones were active and in the recording room's loudspeaker the engineers did not hear the first part but were positive that they had recorded the words, "Wait for the Signal". Mr. Ridout reports another incident which occurred during the session which he felt 'could not fail to be recorded'. A member of the Columbia staff who had from the start strongly opposed the recording project was sitting next to him, about six feet away from the microphone. In the middle of 'Power's' address on the second side, he coughed, presumably quite deliberately, directly towards the microphone. After the recording when Mrs. Meurig Morris was told of these interruptions she replied, "That will not appear in the

record, you may take my word for that.'

From the foregoing we may assume that some 'foreign matter' should have found its way on to the recording, however, when the finished record was played (from behind a curtain) to a congregation of spiritualists in the 'Fortune Theatre' some weeks later, apart from some over amplification fault, no fault could be found with the record.

The record was issued to the general public in August 1931 and it would be interesting to know exactly how many sales it managed to 'clock up'. Copies are not too often found so one can only assume that as a commercial venture this experiment was a failure.

As a direct result of the series of 'services' at the 'Fortune Theatre' the Daily Mail newspaper published an article headed 'Trance Medium Found Out' which itself resulted in an action for libel being brought against them by Mrs. Meurig Morris. The case opened on 5th. April, 1932 and many famous personages appeared during the eleven days of its run. During Mr. Justice Cardie's summing up he happened to point to Mrs. Meurig Morris, who immediately went into a trance and delivered to him a message from 'Power' which is said to have considerably surprised and astonished that worthy gentleman who ordered that she should be removed from the Court. 'Do not touch her 'till I have left her body', cried 'Power' in a deep voice. After this Mrs. Meurig Morris remained unconscious for two hours.

A full account of the trial can be found in the pages of 'The Times' from 6th. April to 20th. April, 1932.

Although the jury 'found' for the 'Daily Mail' they said that they did not consider that any allegations of fraud or dishonesty had been proved.

Whatever conclusions one may draw as to the validity of this recording or of the claims of Mrs. Meurig Morris as a medium, I feel I can do no better than conclude this article with some wise words attributed to M.R. James, the famous ghost story writer, who declared, 'The best way to appreciate a ghost story is to believe in ghosts. Yet if one cannot, at least imitate the wittily truthful Madame du Deffand who, when asked, "Do you believe in ghosts?" replied, "No, but I'm afraid of them!".'

THE RECORD

Columbia DX 265

"A Trance Address" delivered by Mrs. Louisa Ann Meurig Morris at the Petty France Studios in London on 20th. March, 1931."

matrix: WAX6022 (side 1) WAX6024 (side 2)

It is interesting to note that there is a gap between the matrix numbers for the two sides of this record. What, I wonder, happened to WAX 6023?

Several records have been issued with subjects under hypnosis, purporting to show that there is 'life after death', however, these fall into a somewhat different category than the disc under discussion.

Sceptics will no doubt revel in Hermione Gingold's delectable "I'm only a medium medium" appearing on a private record G.C.5. which had a limited circulation some years ago.

* * * * *

THE LABELS ON MY RECORDS. No. 2 by W. Keessen

I am of the opinion that there is no other trademark in the world so well known as that of "His Master's Voice". Almost everybody knows the picture of the dog Nipper listening to the voice of his master. But, although the Gramophone Company obtained the original

painting in 1899 from Francis Barraud, Nipper appeared for the first time on records of the Company in 1909.

The name 'His Master's Voice' was introduced in August, 1910: up to which date the records were marketed with the names 'Gramophone Concert Record' and 'Gramophone Monarch Record' (known to collectors as 'Dog Concert' and 'Dog Monarch'). Some vocalists had their own label, such as "Gramophone Melba Record".

In America, Nipper had appeared in 1900 as a trade mark in the advertisements of the Consolidated Talking Machine Company, in 1901 named "Victor Talking Machine Company".

When Emile Berliner visited London he saw Barraud's painting at the headquarters of the Gramophone Company. In July 1900 he had taken a U.S.A. copyright on it. Shortly after the start of the Victor Talking Machine Company, Nipper appeared on its labels (Victor Monarch).

You will see in my illustrations on the cover that there have been other manufacturers of records who depicted a gramophone (with or without audience) on their labels. The British label Stern (not shown here) depicts a portable. Of the various types of gramophones, those with external horns seem to be most favoured.

A label looking like 'His Master's Voice' is "Gramophone Record- Musica G.D.". This label once belonged to the Deutsche Grammophon Aktiengesellschaft, currently known as Deutsche Grammophon Gesellschaft (D.G.G.). On 24th April, 1918 the Deutsche Grammophon Aktiengesellschaft, subsidiary of the Gramophone Company Ltd. (H.M.V.), was purchased by the Polyphon Musikwerke Aktiengesellschaft of Leipzig (Germany). This was a result of the counter-measures of the German Government of that time in retaliation for measures by her war-enemies. The Polyphon Musikwerke Aktiengesellschaft, formed on 24th May, 1895, manufactured musical boxes. The first Polyphon gramophone records appeared on the market 1903.

After World War I the Deutsche Grammophon Aktiengesellschaft found a fully changed situation. The old connections with the former headquarters in England and with the other countries were severed.

Thereby the repertoire, formerly only partially established in Germany because it came mostly from England, had to be arranged under German responsibility.

The greatest difficulty caused was the question of trade mark. The trademark "Die Stimme seines Herrn" (His Master's Voice) belonged to the Deutsche Grammophon Aktiengesellschaft for its use in Germany only; not for the other countries. At this time the firm had to obtain foreign currency in order to procure the urgently required raw materials, particularly shellac. At first, an emergency method was tried in that Nipper was removed from his listening position, leaving only the horned gramophone, to which was added the inscription "Musica G.D." This met objections from the British Gramophone Company.

Additionally, a very important part of the repertoire could not be used for sale outside Germany; this included items available to the German Gramophone Company prior to its purchase by the Polyphon company.

Finally, in 1924, the "Anglo-German Mixed Arbitration Tribunal" (established by the Treaty of Versailles) decided that the Deutsche Grammophon owned for use in Germany only the right to use the trade marks "Gramophon" and "Die Stimme Seines Herrn". From then on those trade marks were used in Germany only and all records for delivery outside her borders bore the new trade mark "Polydor". In 1952 the trade mark "Die Stimme Seines Herrn" was abandoned for Germany. This trade mark was sold to Electrola Gesellschaft, the German subsidiary of the Gramophone Company (E.M.I.)

-(continued on page)-



